



ITAB International TECHstyle Art Biennial

In 2010, the San Jose Museum of Quilts & Textiles launched a new signature event—the *International TECHstyle Art Biennial* (ITAB). Returning in 2012, ITAB is a juried exhibition of work by artists merging fiber media with new information and communication technologies in their artistic processes, as a medium of artistic expression, and/or in the content of their work. Leveraging its location in Silicon Valley, ITAB serves as the premiere platform for introducing the work of artists exploring the intersection of fiber and technology to a global community that assembles — virtually and in the real world — at San Jose's 2012 ZERO1 Biennial Festival.

As fibers, textiles, and the language of textile patterning have achieved wide attention in contemporary art practice—often as a means of evoking an experience that is both historical and contemporary—ITAB seeks to expose and explore the tensions between and among works by artists using fiber media whose work employs diverse artistic disciplines. We welcome submissions from artists in the fields of architecture, fashion, fiber art, installation art, interior design, new media, painting, sculpture, etc. Artwork demonstrating a keen understanding and mastery of the aesthetic, structural/technical, and semiotic possibilities of fiber and of digital, computerized, or networked information and communication technologies are the hallmark of the San Jose Museum of Quilts & Textiles' *International TECHstyle Art Biennial*.

ITAB 2012 JURORS

JANET KOPLOS has been writing about art since 1976 and has published nearly 2,500 articles, reviews and essays in newspapers, magazines and catalogues in America, Europe and Japan. She lectures, juries and critiques frequently, and is a member of the Association Internationale des Critiques d'Art and the College Art Association. She lived in Tokyo from 1984 to 1989 and continues to write about Japanese contemporary art. She is the author of *Contemporary Japanese Sculpture* (New York, Abbeville Press, 1991) and *The Unexpected* (Museum Het Kruihuis, the Netherlands, 1997) as well as *Gyöngy Laky* (London, Telos, 2003) and "Sculpture Turned Inward," a chapter in *Bamboo Masterworks: Japanese Baskets from the Lloyd Cotsen Collection* (Los Angeles, Cotsen Occasional Press, 1999). Her book *Makers: A History of American Studio Craft* (with co-author Bruce Metcalf) was published in 2010 by the University of North Carolina Press. Since 1988 she has been associated with *Art in America* magazine, first as a freelancer, then a staff editor, now a freelance contributing editor, and in 2009 she served as guest editor for four issues of *American Craft* magazine. In 2010, she was named an Honorary Fellow of the American Craft Council.

BARBARA LAYNE is a Professor at Concordia University in Montreal and the Director of Studio subTela at the Hexagram Institute for Media Arts where she works with a team of graduate students from Visual Arts and Engineering. The Studio is focused on the development of intelligent cloth structures for the creation of artistic, performative and functional textiles. Her work blends natural materials woven in alongside microcomputers and sensors to create surfaces that are receptive and responsive to external stimuli. Layne has lectured and exhibited internationally and is currently in the exhibition, *Futurotextiles* which is traveling across Europe. She recently presented her work at the Edinburgh International Science Festival in Scotland, at *Electromode* at the Vancouver 2010 Olympics, at *I-Machine* in Germany and *5 Days Off in Amsterdam*. She was a co-presenter at the *International Symposia of Electronic Arts* in Belfast with Janis Jefferies. The research has been supported with numerous grants including the Canada Council for the Arts, the Social Science and Humanities Research Council, the Hexagram Institute, and the Conseil des arts du Quebec.

CHRISTINE TARKOWSKI is an Associate Professor of Fiber and Material Studies at the School of the Art Institute of Chicago. She works in a variety of mediums including sculpture, printed matter, photography and song. Her works range in scale from the ordinary to the monumental and the scope of her production incorporates the making of permanent architectural structures, cast models, textile yardage, and temporary printed ephemera. Solo exhibitions include *Whale Oil, Slave Ships & Burning Martyrs* at Priska Juschka Fine Art in New York, *Imitatio Dei* at the Museum of Contemporary in Chicago and *Last Things Will Be First And First Things Will Be Last* at the Chicago Cultural Center. She has been included in exhibitions at the Contemporary Art Museum St. Louis, Socrates Sculpture Park, Cooper-Hewitt National Museum of Design, RISD Museum, and The Contemporary Museum in Honolulu. She is the recipient of grants from the Richard H. Driehaus Foundation, the Creative Capital Foundation, and the Illinois Arts Council and awarded residencies at the Cite Internationale des Arts, Paris, J.M. Kohler Arts in Industry.

APPLICATION

1. Artists may submit up to three (3) works.
2. Each entry must be represented by two images: One (1) full view and one (1) detail.
NOTE: For installation pieces, provide TWO (2) different views and details.
3. Work that will be exhibited in a frame should be represented as such.
4. Work framed under glass should be photographed without glass, but noted that it will be displayed with glass.

NOTIFICATION

Notification of the jurors' decision will be sent by e-mail or US mail. All CDs (accepted and declined works) will become property of International TECHstyle Art Biennial 2012 (ITAB) and not returned to the artist.

REQUIREMENTS

1. Entries must be original work completed after January 1, 2009.
2. Artists must be 18 years of age or older.
3. Collaborative work will be considered as a single entry. Artists submitting both collaborative and individual works must apply separately.
4. Work must not exceed 10 feet in any single dimension.
5. Installation pieces must state total space requirement on entry form.
6. Work must be original in concept and design and not be the result of a class or workshop. Student work is accepted if it meets the previous statement.
7. All work must be either fiber in content or executed in a fiber technique.

CONDITIONS

Submission to ITAB implies the acceptance of the following conditions:

1. Accepted work must be completely ready for installation including any essential display hardware, rods or stands.
2. Accepted artwork must be available for the entire duration of the exhibition.
3. If accepted work is sold prior to the exhibition, the artist must notify ITAB and make arrangements with the new owner to have the work available for the duration of the exhibition.
4. Work other than that submitted and chosen by the jury may not be substituted.
5. The San Jose Museum of Quilts & Textiles retains the right to reproduce and distribute the images to print and electronic media for publicity, documentation, and educational purposes.
6. Work will be insured while at the San Jose Museum of Quilts & Textiles for 50% of the retail sales price or for objects not for sale, the insurance value.
7. For works available for sale, a 50% commission on retail sale will be retained.

CALENDAR

Submission deadline (postmarked)	April 2, 2012
Notification	June 1, 2012
Accepted work due	Between July 2 – July 13, 2012 Hand delivered work accepted by appointment
Exhibition dates	August 7 – October 21, 2012
Opening reception	August 12, 2012 2-4 pm
2012 ZERO1 Biennial Festival	September 12-16, 2012

SELECTION

1. Work will be judged from DIGITAL images.
2. Selection will be based on the overall quality of the work and its relevancy to the standards stated in REQUIREMENTS.
3. Accepted work will be subject to final approval by the jurors' representative. Work that differs significantly from the image representing it will be rejected and returned to the artist.

PHOTOGRAPHING YOUR WORK

1. It is ESSENTIAL that the images of your artwork are of the highest professional quality. Use a professional photographer if possible.
2. Digital cameras should be 6 megapixel or better with a good quality lens to prevent distortion of the image (barreling, pincushion or key-stoning).
3. Each image should be clearly focused on a neutral background and accurately reflect the work submitted. COLORS MUST REPRESENT THE PIECE ACCURATELY.
4. Proper lighting is essential. DO NOT USE A CAMERA FLASH. It will cause a "hot spot" on the work.

DIGITAL IMAGE SUBMISSION

1. Original digital photography should be taken at high-resolution jpg or tif format. The narrowest uncropped dimension should be approximately 2700 pixels.
2. DO NOT use interpolation (software to change size of a digital image into a larger size).
3. DO NOT use photo editing software (i.e. Photoshop) to edit, outline, manipulate, or alter image in any way. Proper setting of camera options should ensure accurate color representation.
4. NAMING FILES: Use your LAST NAME ONLY followed by a dash and the title. Please limit long titles to key words, for example: "untitled series of nature # 2" should be shortened to "nature2" or "untitled 2"

EXAMPLE: If submitting 3 pieces, your file names should be as follows:

LASTNAME-title-1.jpg LASTNAME-title-1-detail.jpg

LASTNAME-title-2.jpg LASTNAME-title-2-detail.jpg

LASTNAME-title-3.jpg LASTNAME-title-detail.jpg

5. Filenames should NOT contain special characters such as periods, commas, slashes, pound signs, asterisks, etc.
6. Use "baseline standards" when saving jpg files.
7. DO NOT use file compression when saving files.
8. DO NOT use paper labels of any kind. Write your name on the CD using a "Sharpie" or approved marker for labeling CD.

SHIPPING

The artist is responsible for all shipping and insurance costs to and from the exhibition. Complete shipping instructions and customs regulations will be included with notification of acceptance.

RECEIVING

1. Work must arrive at the designated location, included with notification of acceptance.
2. Work MUST be shipped in STURDY, REUSABLE containers and include any necessary hardware and materials for instalation, and detailed repacking instructions.
3. COD packages will NOT be accepted.

RETURN

1. The artist is responsible for paying for return shipping.
2. The museum will arrange return shipping with artist prior to close of exhibit.
3. Return shipping will be via the original shipper, US mail or common carrier.